SCENE I.

The Same. Eastcheap.

Enter NYM *and* BARDOLPH.

BARD, Well met, corporal Nym.

NYM. Good morrow, lieutenant Bardolph [8].

BARD. What, are ancient Pistol and you friends yet?

Mr. Roderick would read:

«----and *but* till then : "

that is, ** till the king appears next, you are to suppose the scene shifted to Southampton, and *no longer $ for as soon as he comes with, it will shift to France.'* But this does not agree with the fact: for a scene in London intervenes.

In The Merchant of Venice, 1600, printed by I. Roberts, *out* is printed for *not:*

" Repent *but* you that you shall lose your friend."

and the two words, in many other places, are confounded. See p. 278, n. 4. 1 suspect *but* is printed for *not* in the beginning of the line, and that *not* has taken the place of *but* afterwards. If we read:

" *Not* till the king come forth, and *but* till then—."

the meaning will be : " We will *not* shift our scene unto Southampton, till the king makes his appearance on the stage, and the scene will be at Southampton *only for* the short time while he does appear on the stage: for soon after his appearance, it will change to France." MALONE.

[8] — lieutenant Bardolph.] At this scene begins the connection of this play with the latter part of King Henry IV. The characters would be indistinct, and the incidents unintelligible, without the knowledge of what passed in the two foregoing plays.

JOHNSON*

The author of Remarks on the last edition of Shakspeare [1778] wishes to know, where Bardolph acquired this commission (as he is no more than Falstaffs corporal in King Henry IV.) and calls on Mr. Steevens for information on this subject. If Shakspeare were now alive, he would perhaps find it as difficult to give the desired information as Mr. Steevens. The intelligent reader must long since have observed that our author not only neglected to compare his plays with each other, but that, even in the same play, " the latter end of his commonwealth

sometimes
forgets the beginning,'*